

## CURRENT NEWS OF ART AND THE EXHIBITIONS

ENOUGH of the recent paintings by Samuel Halpert have been received to make an exhibition of the work of this artist, where they are to remain on view until March 20. This artist has well established a place in the affections of those interested in the development of modern art by the announcement with have wide interest.

Halpert has been living in Portugal, and the subjects of his paintings are the architectural forms of villages perched on hills, landscapes, still lifes and flowers. There is one figure piece in the collection, but it is not particularly happy.

All of the work bears the impress of a stern and serious talent. All of the canvases are decorative and the colors and textures, particularly in the still lifes, are rich and generous. At the same time it must be allowed that none of the work will have as powerful an impression upon the mind as the picture of ships in the show of last year; or the still earlier series of Lake George pictures. This is merely by way of news. On the other hand certain little changes in Halpert's medium will have special interest to students, for in these days of change and tendency the experiments of an able painter have peculiar importance.

The traces of Portugal are visible in the new paintings, but only in subtle fashion. Something in the color is Portuguese, but exactly what is hard to say. Halpert himself is certainly as reticent as Sir Joshua Reynolds counseled all artists to be, and the searcher after facts gets them only by reading between Halpert's lines. He doesn't mention the bullfights, which are said to be so different in Portugal, nor the delight of Abba, nor even the revolutionists who shot at each other from around street corners and who must be decidedly inconvenient at times to artists engaged upon architectural themes.

The "Village on the Hill," No. 3, is a village that deserves to be more precisely located, as it appears to be altogether charming. This church with its tower and clustering red roofs is something that any artist would like to paint, and besides there is a green churchyard with animated graves. The "Still Life, No. 2," is large in manner, and the earthen jar, the me on and the vine that casts shadow on the table unite into a harmony that seems very Portuguese.

It is reported that the artist returns to America in April, and this is good news. Nowhere in Europe does there appear to be much atmosphere for landscapists at present, and Halpert is much more likely to find himself here than abroad. Besides, the campaign for modern art is being fought out in New York with more vehemence than anywhere else in the world. The time line for artists is upon this side of the water.

Gari Melchers is one of the distinguished group of American painters who rejoice in an international reputation. He has long had most of the honors that academies and institutions can bestow, for his art is of the sort that institutions approve of. It is clear, eminently sane, and not too troubling. No jury could resist Mr. Melchers's work, and I believe none ever has. His list of medals must be as long as his body. He is a typical successful artist of the day, and the exhibition of his work, which has just opened in the Montross Galleries, will have great fascination for such of our painters as yearn for the secret of worldly success.

The chief principle of the success, however, is one that may not be followed easily at present, for it consists in going abroad. Mr. Melchers has assiduously recorded the attractions of life in Holland, and the architecture, the costume and the customs of the people there have so strongly attracted him that he has almost expatriated himself. Artists go where beauty is and all artists feel the temptation to live where life is picturesque and charming. The great danger in self-expatriation, though, is that the artist gets little in addition to the trip.

The "correct" conventions of painting employed by Mr. Melchers give the spectator the pleasure that one always finds in good workmanship. The quaint architecture and the still quarter costumes make such an appeal to residents of modern cities who appear to be tired with the sameness of fashion that the fact of always temporarily overlooked that deep questions of life and deep analyses of character are not within the artist's province. The large canvas "Easter

"Sunday" in the present exhibition is an instance. There are some amusing features to the architecture of the church and the wade of the water, but the bottom line of the picture carries an interesting headpiece. But the women themselves are scarcely differentiated in type or pose and seem to have been mechanically duplicated by the artist. To place a flower in the interior, beside it, or a Menelaus, would be cruel; but that is what posterity will do to Mr. Melchers's picture should posterity chance to meet with it.

The exception in the exhibition is the "Mater Dolorosa," which is a theme treated in language that all the world may read. Mother love is finely expressed and the costumes take secondary place.

The events of the past week have been overshadowed by one that is to come, and whenever two or three were gathered together the topic was sure to be the "Forum" exhibition of modern art that opens tomorrow in the Anderson Galleries. Expectations are keen, not as to the sensational qualities of the works to be shown (for most of them have been seen already, at least by the critics; for whatever progress the public at large may be making, the critics are certainly having unlimited opportunities to study modern art, but rather in anticipation of picturesque happenings due to the sudden amalgamation of heretofore diverse personalities upon the art committee, which includes William Huntington Wright, Dr. Christian Brinton, Alfred Stieglitz, Robert Henri, Dr. John Weichard and W. H. de B. Nelson of the International Studio.

Mr. Wright is a young writer who recently landed here and who, almost before getting his breath, wrote an outrageous criticism of the Metropolitan Museum, which most of the art critics, who are great sticklers for etiquette, affected not to notice. Then

Dr. Brinton writes: "It is absurd to accuse a large majority of the younger painters of the day and not a few among their elders of stark madness or wilful perversity. One must, in all justice, recognize the sincerity of the new art and strive to comprehend its already considerable achievement. Should its exponents not succeed in placing to their credit anything approximating the sovereign surety of a masterpiece they will at least have done much. They will have proved that painting is not a sterile pastime,

but a form of activity animated by the spirit of an always aspiring unrest."

One thing that will surely impress the public more than another is the struggle that the various committees and individuals are making to swing the movement into different channels. If it be so struggled for, there must be some in it, so will think the public. The following challenge to the Forum committee has been sent to Tug Stry by R. J. Coady, who has been quietly laboring for modern art in the Washington Square Galleries for several years and who in particular has proscribed for Cezanne and Rousseau le Douanier.

To the Art Critic of THE SUN: I have seen the announcement of the Forum exhibition committee and beg to ask these gentlemen to qualify for the position they have assumed and to justify their contention to the Forum catalogue.

"As a student of the public, an art buyer, an art student and one interested in the art development of the country, I ask Mr. Wright, Mr. Brinton, Mr. Stieglitz, Dr. Weichard, Mr. Nelson and Mr. Henri, collectively and severally, to answer in a clear, logical manner the following questions:

"Why are these 200 paintings the very best examples of modern American art?"

"Why are they better than the art of J. G. Brown or Kenyon Cox?"

"Why are they American; what elements or elements, quality or qualities, do they possess that make them American?"

"What is the difference between modern American art and modern European art?"

"Why turn public attention for the moment from modern European art?"

"Why not turn public attention to art?"

"Do you mean by guaranteeing, as it were, the authenticity and completeness of European art the public has overlooked the truly excellent work being done in America, and has often bought inferior foreign products when better work could have been had at home. Thus genuinely deserving American painters have suffered unduly from neglect."

"That is the principal object of the Forum Exhibition."

"In a higher or lower degree, yes; so far as honest expert opinion can guarantee anything."

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